NIAGA
DNA

K&A

A COLLECTIVE JUMPING CHOREOGRAPHY
FOR LA PLACE DU VILLAGE
OR IF YOU READ UPSIDE DOWN AGAIN AND

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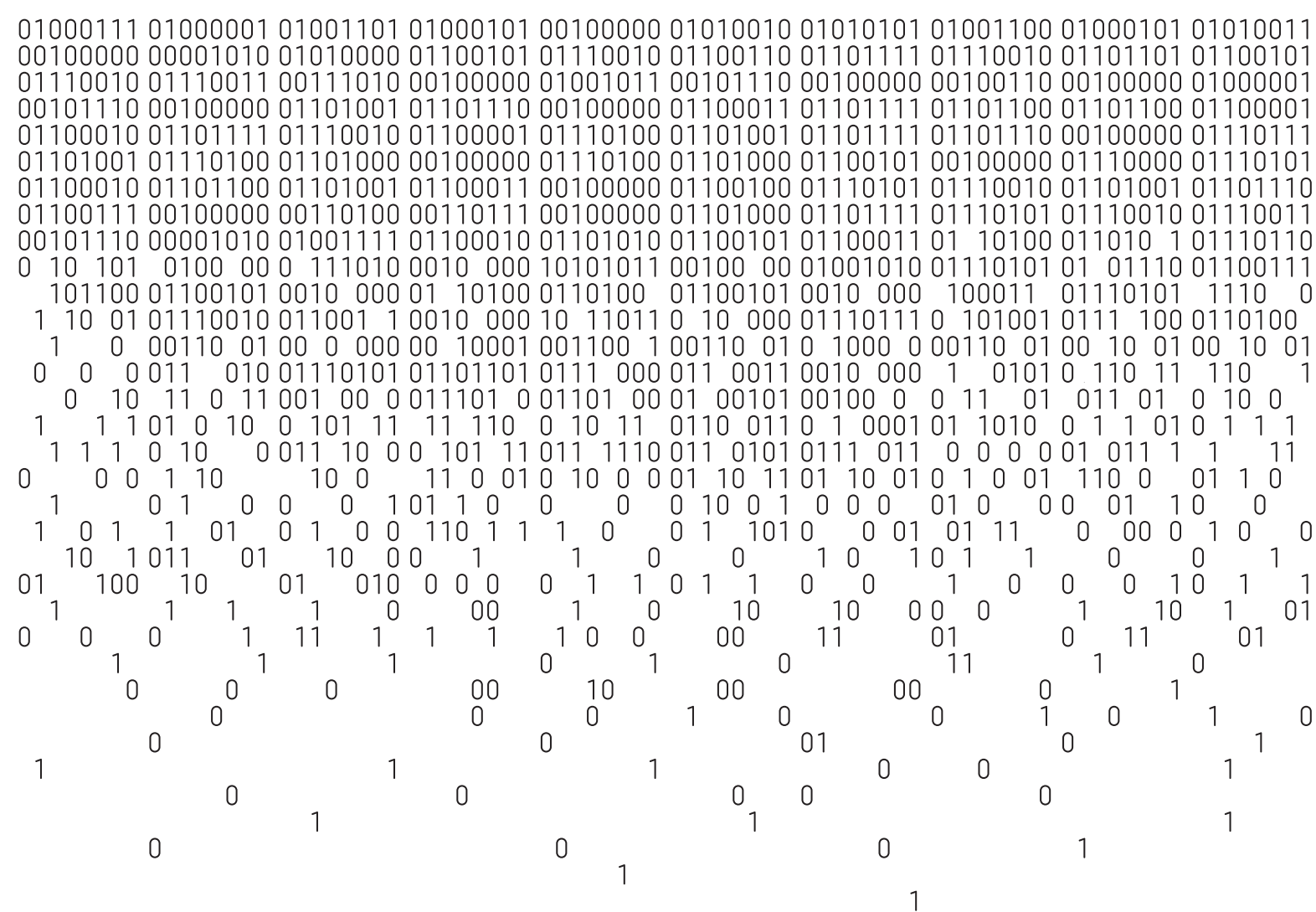
On the border of dance, literature, technology and endurance, remembering the magnet of the feet -that for centuries carry ancient rituals- NIAGA DNA is created for the city, in the city, with the city. A 6,5 day collective jumping choreography for la place du village, with a tailor-made application, to let the ones that pass by become the performer, the viewer, the scenography.

<div align="right">AND AGAIN</div>

01000111 01000001 01001101 01000101 00100000 01010010 01010101 01001100 01000101 01010011
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0 0 0 00 10 00 00 0 1
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INDEX
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NIAGA DNA
- RESUME

NIAGA DNA is a collective jumping choreography for la place du village, a 6,5 day marathon created for/with/in the city. With a tailor made application, through which the ones that pass by become the jumpers, the performer, the viewer, the scenography. AND AGAIN.

For this creation, K&A **de-sponge the layers of the city** to extract its DNA: pallets of gestures, everyday life rhythms, street habits, history barks, prophecies and simple stories. They challenge their own imagination and memory by writing 47 portraits that mix the people that pass by la place du village and their stories with historical figures, characters out of the literary world and with the plaza's whispers.
"As a body everyone is single, as a soul never." H. Hesse
The **47 portraits form one portrait: the DNA of the city**.

K&A translate the written words into binary code. Binary code is the main language of all electronic devices: a simple, abstract language combining chains of 0's and 1's.

K is 0100 1011   A is 0100 0001
The portraits are formed by 138 888 letters = 1 111 111 zero's and one's.

For NIAGA DNA, the binary code becomes a language for the body:
0 is a jump with the right foot, 1 is a jump with the left foot. The feet become the drumsticks that hit the skin of the plaza. Jumping from right to left and from left to right, you can jump letters, words, sentences: whole worlds.

01001110 01001001 01000001 01000111 01000001 00100000 01000100 01001110 01000001 00100000
is NIAGA DNA

Through the geolocalization of the tailor-made application, the architecture of the square is immersed into a giant jumping board game.
During a marathon of 6,5 days, K&A will be there jumping and inviting the ones that pass by the plaza **to become the performer, the viewer, the scenography**, the past, the present and the future. On the lines, the draws and the forms of the square K&A build jumping tempos and levels. Regarding to where you stand on the plaza, the application provides you through geolocalization a level (how many jumps) and a tempo connected to your specific coordinates. A polyrhythmic choreography is created on the plaza leaded by the 3 jumping tempos: the tempo of the bird (177 bpm), the tempo of the human (111 bpm) and the tempo of the whale (71 bpm).

By jumping the binary code,
a shoot/shot of rhythms and words enters the muscles, engraving the DNA into the body,
a shoot/shot of rhythms and letters enters the brain, to read a part of the DNA, the 47 portraits of the city. The more you jump the more you can read.

OBJECTIVE: 1.111.111 jumps to encode in our bodies the DNA of the city
DURATION: 6,5 days

AND AGAIN

NOTE D'INTENTION:
(C)losing statement

'The rituals work upon the body politic through the symbolic medium of the physical body.'
M. Douglas

Our DNA is a perpetual discovery-rediscovery of unfathomable complexity. What about a city's DNA? How to scan the city's DNA? Where to go? Who to ask?

Sometimes we forget. Sometimes we forget **to zoom in/ zoom out**.
The DNA -while zooming inside our cells- keeps us aware   of the contradicting strength between determinism and potential. NIAGA DNA - while zooming outside our body- keeps us aware of the strength of the city's DNA.
Our project started with a fascination for the superposition of two territories: urban and anatomic. In these two zones we choose two vital organs: la place du village/the square of the city and the jumping feet of the citizens that cross these stones AGAIN AND…

Why "la place du village"? Why the jumping feet?
Intuition, playfulness and opportunity. We chose la place du village for its central communication nodes. We chose the feet for their porous gravity connection with the floor.

Can we involve the physical body, and particularly the feet, in a codex of communication? This is how we started to transform the text of NIAGA DNA into a code that could be jumped easily from right to left. Thanks to the hybridization of the drumming notation system and the Bolean binary code, 0&1 encode the letters to be jumped and presence & absence become the key of the collective choreography. This jumping interactive polyrhythmic heart, beats the skin of the plaza, to awake the collective memory. With its numeric infrastructures stored in the application, this project deconstructs and constructs the city's DNA again and again.

NIAGA DNA builds a symbolic bridge from a **physical body <—> a poetical/political body.** Since centuries, our eastern societies focus on individual trajectories while the collective ones still form the frames through which we function. Here grounds the utopian collective component of the project: a ritual made **with/by/for the city**. As matches that match the match, we, **K**arla Isidorou **& A**lexandra Bellon, will challenge ourselves with the impossible task of 1 111 111 jumps to finish AND AGAIN, in 6,5 days. Collective help is required!

While being in a city square, we are **social animals**.
While jumping in a city square, we are **so animals** - like birds and whales.
While being & jumping, we **remember** that we are animals and simultaneously **re-member** that we are part of the large human community.

<div align="right">- K&A 01001011 & 01000001-</div>

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                001010
              0100000 0
              1100101 00
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                         01001 0111          1100
                          1110 01100          101
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                          0 0110100
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47 PORTRAITS

A singular portrait of the city

Each city where NIAGA DNA is performed will be scanned and dreamed by K&A. During a one week residency (October 2018), K&A dove into Prague, to collect and write 47 portraits. The start/ heart of each portrait lie in 'La place du village'. Talking with the ones that live, walk, work and jump in and around the Industrial Plaza, K&A grasp the everyday life. Reading books written by Czech writers like Franz Kafka, Alexandra Berkova, Milan Kundera, Bohimil Hraba, Miroslav Cervenka, K&A collect the memories of fictions. Emerging into the complex history of Prague, K&A extract the multiplicity of contradictions and switches that pre-existed to use their transformative power.

All these elements mix with the eye and the writing tongue of the outsider, the one of K&A, to build 47 portraits. This collection of portraits exposes the DNA of the city.

A taste of the 47 of Prague: *Map guy, In(somnia) grand ma', Pink Rememberability, Baby bebe bam, E133 Addict, Elastic Elevator Fixer, Strike: the bold one.*

An open question-form to dissect the 47

Each one of the portraits answers to a questionnaire:
1. What is your morning ritual?
2. Do you want to take a last drink/dream on the street?
3. What do you do when you are sad?
4. What makes you jump?
5. What is your blue blood?
6. Can you write me your last letter?
7. Do you like pickles?
8. What is your abecedaire?

Gaming with the format that is used in personality tests as well as official forms, K&A let the questions become arrows to pierce through different temporalities and perspectives. The questions distil the essence and become the key that opens the door of the text. Each question can be perceived differently, each portrait answers precise and unique.

Example: 7. *Do you like pickles?*
can be understood as a joke, as a blink, a question with sexual connotations, or a simple question about food taste.

The 8 **open questions** are the dissection tools to extract/construct the 47 portraits that together form one DNA: The city.

To read through the jump

The application is cutting up the text and providing it in sequences of binary code (0 and 1). By jumping the binary code the stories carried within, will engrave through the feet in the muscles and the veins.

The anatomy of the human body is structured in such a way that even a single movement of one individual part results in a kind of muscular echo in all the other parts'
The secret art of the performer, Nicolas Savarese & Eugenio Barba

The DNA of the plaza will intrude the bone marrow, letting behind an echo of memory, transformation and imagination.

Portrait Nr. 4: In(somnia) grandma

1. What is your morning ritual ?
I put my blazzing yellow gabardine…(smile) …in the street …I cross …(smile) … i put my… o… i already answered ? …. (smile) … (smile) … (smile)… a yellow gabardine ! … (smile)(smile)

2. Do you want to take a last drink/dream on the street?
I smile for the lost erotic confessions… (smile)… (smile) amnesia drinks no   drinks of amnesia   or was it insomnia ? (smile) … a drink or was it a dream… (smile)   (smile)   do you remember ? (smile) I am no sure… I want my yellow gabardine !

3. What do you do when you are sad?
Hum… I don't remember, maybe I was, maybe I saw, sad coasts … sadness costs… (smile) …of my … (smile) …village: belly.

4. What makes you jump?
… (smile) …

5. What is your blue blood?
I think blood is red… no ? … ? … is it blue ?… blue … blue …

6. Can you write me your last letter?
I will try.. try to.. I will try… I will try to … smile… (smile)

7. Do you like pickles?
I prefer to look to the diamonds ad. The one next to the railway bridges...

8. What is your ABCDAIRE?
I.nsane
N.ails
S.weet
O.rgans
M.emory
N.ails
I.nsane
A.

G.round
R.are
A.
N.ails
D.runk
M.emory
A.

A	=	0100 0001	N	=	0100 1110
B	=	0100 0010	O	=	0100 1111
C	=	0100 0011	P	=	0101 0000
D	=	0100 0100	Q	=	0101 0001
E	=	0100 0101	R	=	0100 0001
F	=	0100 0110	S	=	0101 0010
G	=	0100 0111	T	=	0101 0100
H	=	0100 1000	U	=	0101 0101
I	=	0100 1001	V	=	0101 0110
J	=	0100 1010	W	=	01010111
K	=	0100 1011	X	=	0101 1000
L	=	0100 1100	Y	=	0101 1001
M	=	0100 1101	Z	=	0101 1010

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IS A JUMP
WITH THE RIGHT FOOT

IS A JUMP
WITH THE LEFT FOOT

BINARY CODE & DRUMMING
NOTATION SYSTEM

K is 0100 1011 & A is 0100 0001

The portraits are formed by 138 888 letters = 1 111 111 zeros and ones.
The binary code becomes a language for the body: 0 is a jump with the right foot, 1 is a jump with the left foot.

The world of NIAGA DNA is conceived as a vast magnet oscillating between 0 and 1, a collision between the Bolean formula of presence and absence and the music percussion notation system to read with which hand to play the drum, right or left (o or •).

Right & Left <— 0 &1—> Presence & Absence

The collision in between these two systems forms the base of NIAGA DNA. The drumming system opens the possibility to act/think in right and left, inserting this dialogue of coordination into the body. The Bolean system invites the mind into a structure of presence and absence. In the junction of the two systems, between the 1 and the 0, the two layers form the predictable and unpredictable jumping heartbeat of the plaza. The beat that pumps a DNA of wor(l)ds in la place du village.

Right & Left

"Practicing percussion, I spend 28 years to try an impossible/possible quest: to have my hands and feet equal while trying to use all stratagems to push and develop the left one to function similar to the right one. Finding the way to make both sides dialogue and battle within the same category, this quest, exposed an archipelagos of questions. Is it possible to let them function equally? In speed, quality, psychology, and autonomy?"
- A. Alexandra Bellon

In NIAGA DNA the ones who pass by are invited to challenge their perception, endurance and coordination by jumping the 0's and the 1's from left to right and right to left, immersing themselves into a collective polymorphic choreography.

0 is a jump with the right foot
1 is a jump with the left foot

Right and left, sounds and looks different in the way a percussion instrument is hit. Within the same rhythm, multiple acoustic as well as visual patterns become possible by mixing the right and the left. By notating the choice for left or right, you create a composition that can be followed simultaneously to produce a coherent sound and image, played by multiple feet.

In NIAGA DNA the jumps become the hits. The feet become the drumsticks.
The plaza becomes the drum skin.
This variable score of 0 and 1 (right and left), is unique for each participant. The tempo and the amount of jumps are decided regarding to where the participant stands on the plaza. The specific combination of 0 and 1 is each time unique and is created by the cut up technique of the application that divides the code/text. The unique sequences that are being jumped create continuously shifting polymorphic choreographic clusters on the plaza.

Presence & Absence

Coordinated randomness is deeply integrated into the jumping composition. Absence and presence of the different tempos is decided by the choice of participation (being present) or not, as well as the way of participation: how many jumps, on which tempo, how long. The physical and mental possibilities and impossibilities of the ones who pass by, become the conductors of the sticks/ feet, that drum on the tempo of the bird/whale/human the skin of the plaza. The presence and absence of these tempos on the plaza creates a polyrhythmic heartbeat: a low frequency soundtrack, a strong frequent body vibration.

Drumming while dancing, dancing while drumming, between right and left, between absence and presence in the tempo of the birds, the humans and the whales a polyrhythmic/polymorphic heartbeat is composed on the soil of the plaza.
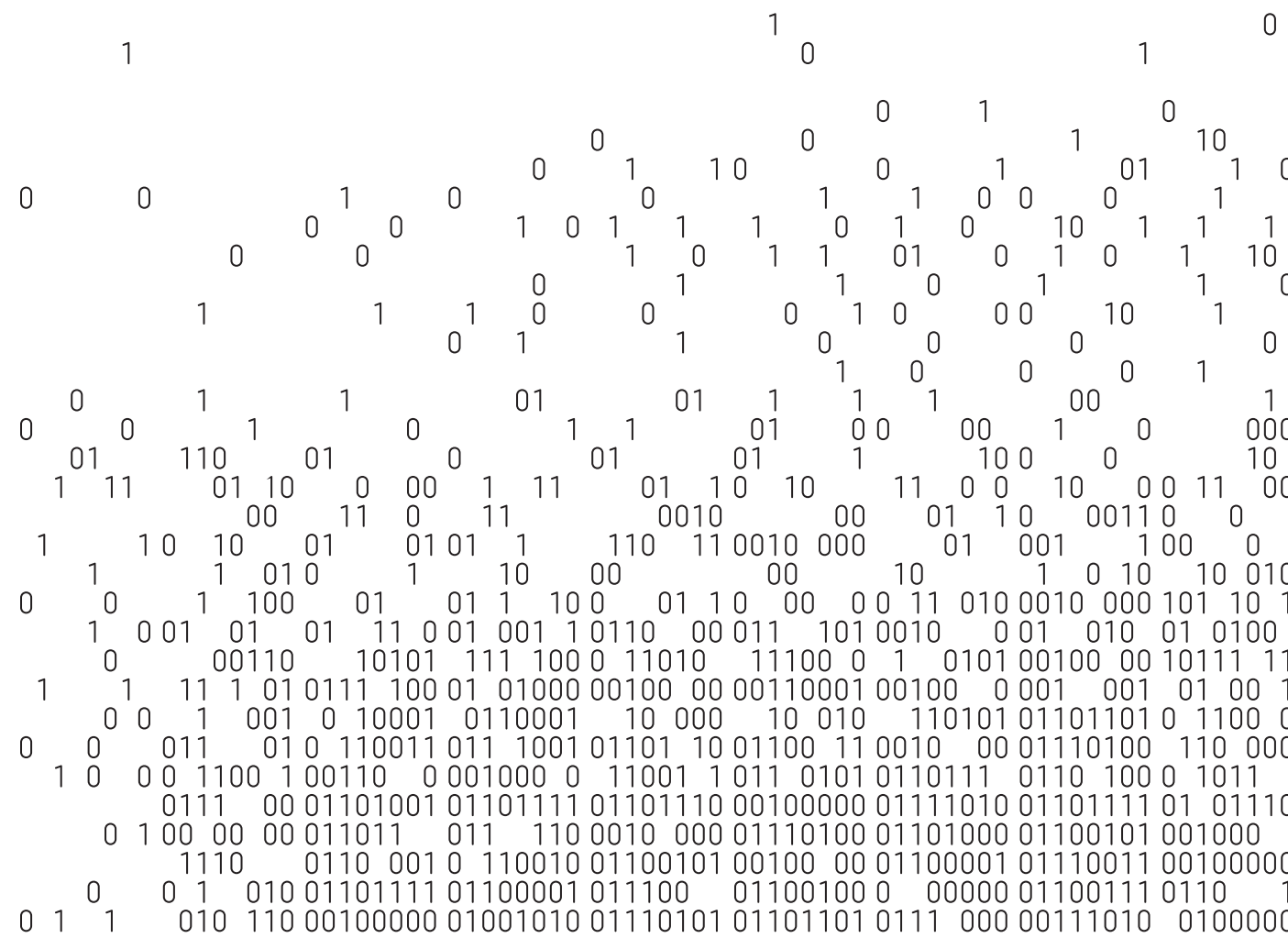
THE WHALE, THE BIRD & THE HUMAN

Three jumping territories

In NIAGA DNA the plaza becomes a giant jumping board game, defined by the territories of the three jumping animals. In each city the territories are divided again regarding to the architecture of the plaza. In the Industrial Plaza of Prague, the three tempos connect to the three long lines that are drawn on the floor. The architecture carries and engraves the tempos into the space.

The tempo of the whale = 77 bpm
The tempo of the human = 111 bpm
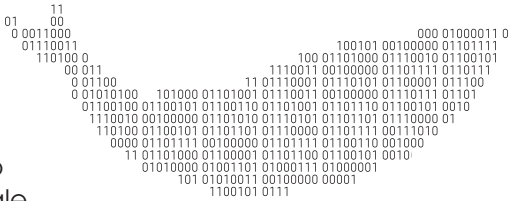The tempo of the bird = 171 bpm

BPM = Beat per minute

The BPMs are chosen to bring back into a human jumping scale the heart of the whale (+/- 8 beats per minute) and the bird (+/- 8 beats per second). The tempos are adapted to the scale of the human body, to let it experience either the fastness either the slowness of the two extremities.
The Whale, the Human and the Bird as temporal concepts are rooted in VORTEX TEMPORUM, a composition by Gérard Grisey. He uses three temporalities, either ordinary, either dilated, either contracted to challenge the experience of space and time within music.
Within NIAGA DNA these temporalities are extracted and transformed to literally invade the public space and the viewers pace.

Three tempos / three reading systems

While changing the tempos, the mind processes and treasures the information in different ways. Each tempo imposes on the anatomy a specific way to read/experience the binary code.

The tempo of the whale = **a close reading**
The tempo of the human = **a human reading**
The tempo of the bird = **an agile scanning**

Jumping all three, the wor(l)ds appear in variable intensities, challenging the mind and the body to enter the portraits through continuously changing perspectives: to contemplate, to enjoy, to accelerate, to reshuffle time and duration.

The tempo
of the whale
= 77 bpm
= a close reading

The tempo
of the human
= 111 bpm
= a human reading

The tempo
of the bird
= 171 bpm
= an agile scanning

TIME
& DURATION

A complex multi-layered system of temporal perspectives

Inside (or in site) the core, inside the mass, inside the performance time goes slower. In the circles that surround the core, the mass, the heart, the performance time goes faster.

Example: the duration of the first level of the human is 2 min. The one that choses to jump will experience the passing of the time slower than the one who will remain the viewer.

The gravity created by the mass of the bodies, the action of the jump and the energy carried by the performance deforms the four-dimensional structure of time and space: $E=mc2$

Time goes on. Time is elastic, compressing and expanding in the same moment.
In NIAGA DNA the viewer can become the jumper. Through this transposition that changes his perspective, the gravity of time shifts to adapt to the new perspective.

"Time is a river which sweeps me along, but I am the river; it is a tiger which destroys me, but I am the tiger; it is a fire which consumes me, but I am the fire."
L. Borges

A 6,5 day poetical/political strike

Within the history, the square has been a meeting place for people, thoughts, declarations, actions and strikes, a place deeply engraved into the individual, the cultural as well as the political time structures of life. K&A challenge the historical cadence of the square by initiating this long lasting performance, an impossible performance: a poetical strike of 6,5 days.
In this timing K&A will not leave the plaza creating a compressed capsule to retrieve the time. The jump, a 6,5 day monotask, becomes the revelator/elevator to focus on all that is around: the time to rest, to share, to question, to listen, to look and to smile.
The body initiates through its needs, possibilities and limitations, an unavoidable interruption of this monotask.

An 1 111 111 jumping marathon

The first marathon was a run by soldier Pheidippides, to transfer the message of victory from the Battlefield of Marathon to Athens.
The first marathon was an act full of joy.
Inspired by the fluidity of the human capabilities and the immense power of a joyful act K&A decide a colossal objective: 1 111 111 jumps in 6,5 days.
NIAGA DNA is a collective marathon that is accessible for everyone though a tailor-made application.

JUMP IN / JUMP OUT:
the application of NIAGA DNA

The viewer/ the performer/ the scenography
Within the core of NIAGA DNA lies AND AGAIN, an ongoing pattern to let the public jump in and out of the giant board game, letting them move between different roles: the viewer/ the performer/ the scenography.
The application functions as a living membrane around the cell of NIAGA DNA. The 47 portraits become visible through the application that orchestrates the performance: letting the jumpers -as if particles- enter and exit through specific pathways.

Choosing to use the application the viewer becomes a participant: the jumper (the performer & the scenography). The roles of the jumper and the viewer are interlinked. It is only because of the choice of the viewer to participate that another person can become the viewer. A continuous choice of jumping in and out is left open for the ones that pass by the Plaza.

Pattern of the plaza
The application is built for and on the architecture of the plaza. In each city K&A elevate the draws, patterns and forms of the ground into the territories of the jumpers to connect them with the levels of each jumping tempo.
The tempo of the whale and the bird, have both 5 endurance levels. The human one has 6. The levels of each tempo (bird/whale/human) have the same amount of jumps:

Level 1 = 222 jumps = 27 characters

Level 2 = 444 jumps = 55 characters

Level 3 = 666 jumps = 83 characters

Level 4 = 888 jumps = 111 characters

Level 5 = 1111 jumps = 139 characters

Level 6 = 2222 jumps = 278 characters *(only human tempo)*

Example: The Industrial Plaza of Prague is divided into 11 areas.

- The right horizontal line contains 5 areas, one for each level of the bird tempo.
- The left horizontal line contains 5 areas, one for each level of the whale tempo.
- The middle line contains 1 area; within this area the 6 levels of the human tempo are present.

K&A are jumping during 6,5 days within the single area of the human tempo. They share the space with the jumpers. In this area everyone can come together, here the 6 levels are simultaneously available, mixing short duration sequences and long duration ones.

Geolocalization
When a jumper enters physically in one of the areas, as shown on the screenshots that follow (example Industrial Plaza of Prague), the application will detect, with the integrated GPS, his position on the plaza. Each area connects through the geolocation to a specific level of NIAGA DNA. He will receive a jumping sequence of zeros and ones. In the appendix the technical folder of the application is available.

Use of application

STEP 1.
Download NIAGA DNA
The jumper will use his smartphone to download and install the app from the Google Play Store or from Apple App Store. An internet connection is not mandatory after downloading the app.

STEP 2.
Map
The jumper has to turn on the GPS on his smartphone. It will display a static map of the square with instructions.

STEP 3.
Jump between areas
When the jumper enters an area, the smartphone will display the button: "START TO JUMP !".

STEP 4.
### Becoming the performer
& the scenography
After pressing "Start" the app will show the binary code connected to a specific part of the 47 portraits. The performer will jump the scenography. The app will make the jumper perform in the specific tempos, by vibrating (buzz) for each jump.
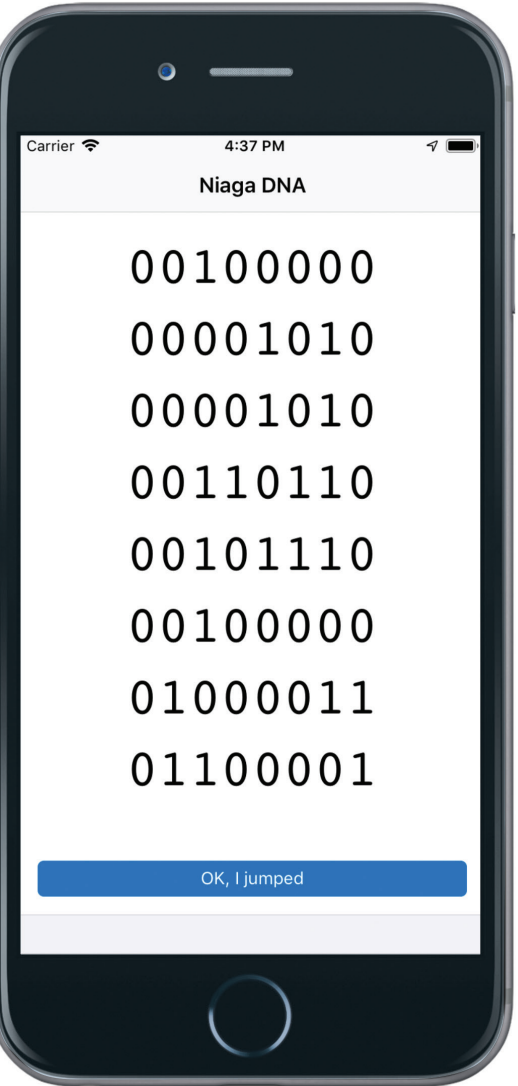
STEP 5.
The 47 portraits
After jumping the spectator can click on "OK, I jumped !". The application will display the words of the jumped binary code sequence linked to the specific location.
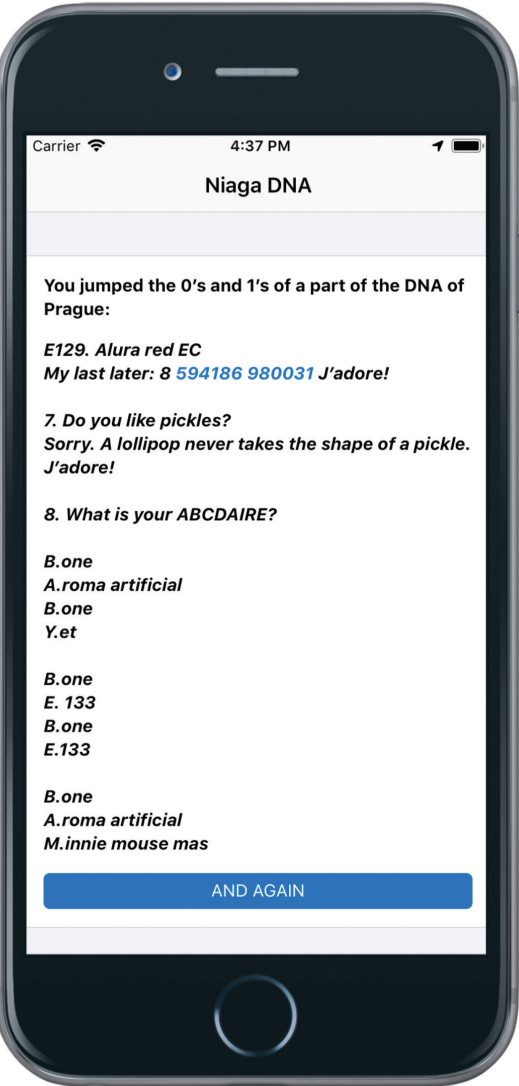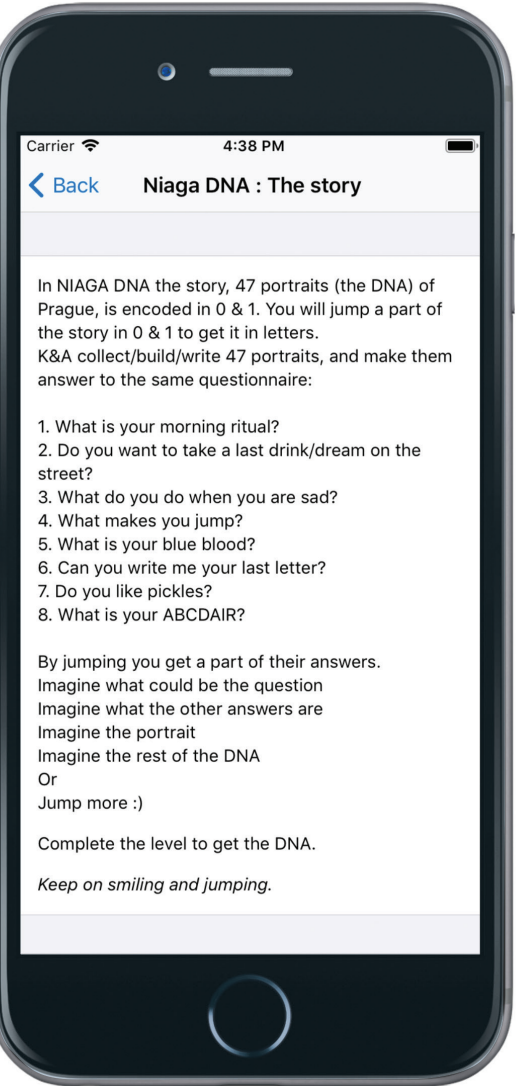
STEP 6.
AND AGAIN
The jumper can move and go to step 4 again by pressing the button "AND AGAIN".

The more you jump, the more you can read ;)

Screen 1 (Step 3):

Carrier 4:37 PM

Niaga DNA

You are in a **Human** jumping zone.

Jump on the tempo of the buzz:
- 0 = right foot
- 1 = left foot

Level 1 !   Level 2 !

Screen 2 (Step 4):

Carrier 4:37 PM

Niaga DNA

00100000
00001010
00001010
00110110
00101110
00100000
01000011
01100001

OK, I jumped

Screen 3 (Step 5):

Carrier 4:37 PM

Niaga DNA

You jumped the 0's and 1's of a part of the DNA of Prague:

E129. Alura red EC
My last later: 8 594186 980031 J'adore!

7. Do you like pickles?
Sorry. A lollipop never takes the shape of a pickle. J'adore!

8. What is your ABCDAIRE?

B.one
A.roma artificial
B.one
Y.et

B.one
E. 133
B.one
E.133

B.one
A.roma artificial
M.innie mouse mas

AND AGAIN

Screen 4 (Step 6):

Carrier 4:38 PM

‹ Back   **Niaga DNA : The story**

In NIAGA DNA the story, 47 portraits (the DNA) of Prague, is encoded in 0 & 1. You will jump a part of the story in 0 & 1 to get it in letters.
K&A collect/build/write 47 portraits, and make them answer to the same questionnaire:

1. What is your morning ritual?
2. Do you want to take a last drink/dream on the street?
3. What do you do when you are sad?
4. What makes you jump?
5. What is your blue blood?
6. Can you write me your last letter?
7. Do you like pickles?
8. What is your ABCDAIR?

By jumping you get a part of their answers.
Imagine what could be the question
Imagine what the other answers are
Imagine the portrait
Imagine the rest of the DNA
Or
Jump more :)

Complete the level to get the DNA.

Keep on smiling and jumping.

After NIAGA DNA

The application, as created for the city of Prague, can be found under the name NIAGA DNA at the PlayStore (for Android) and the AppleStore (for Iphone).
The application will stay available for download and use for each city, even after the performance. Hacking the timing of the performance, K&A let the work live on as an invisible infinite installation. At any moment, anyone who wants will be able to jump the patterns of the plaza and jungle the 47 written portraits. The DNA is the only one that within itself contains the present the past and the future, **the only one that cannot be erased**.

https://play.google.com/store/apps/details?id=co.k_and_a.niagadna

THE JUMP:
A TRANSVERSAL GESTURE

The jump: a shoot/shot of rhythms and words

The complexity imposed on the body through the muscles, challenges the mind again and again to reach the trembling levels of its connotations.
The jump is a gesture that crosses generation, geography and generalizations
A gesture of pure joy as well as a gesture of suicide.

When do we jump?
What do we jump?
Why do we jump?
Who do we jump?
Where do we jump?

Reaching out to the linguistic meaning of the jump, K&A dive into a gesture that within the language jumps from one meaning to another, from one context to another moving between complex social layers and engraved expressions. The following lists point out the variety of meanings. The word contains all in one, as if it was a world.

In French, to jump = sauter
faire sauter une banque = to make a bank jump = to steal money from a bank
faire sauter le caisson = to make the box jump = to kill yourself
sauter au plafond = to jump to the ceiling = to be happy
sauter aux yeux = to jump to the eye = to be clear
sauter comme une carpe = to jump like a carpe (fish) = to be happy
sauter du lit = to jump out of the bed = to wake up
sauter au coup = to jump at the neck = to kiss
sauter au plancher = to jump at the wooden floor = to be astonished
sauter quelqu'un = to jump someone = to have sex with someone

In Greek to jump = πηδάω
Πηδάω θέμα = jump a subject = change subject
Ψύλλου πήδημα = the jump of a flea = something not important
Ιδού η ρόδος , ιδού και το πήδημα = here the rhode, here the jump = the one that is showing off while talking, is invited to show in action
Πηδά η γίδα , πηδά και το κατσίκι της = the goat jumps and the small goat also jumps = the child that follows in the footsteps of the parents
Όποιος πηδάει πολλά παλούκια , θα του κάτσει και κανένα = the one who jumps alot of stakes, will at some point sit on one = for the man that lives risky
Μοναχός σου χόρευε, και όσο θέλεις πήδα = dance alone and then you can jump as much as you want = it is better to do something alone, then you will have more freedom
Όποιος πηδάει μονάχος του , κανένας δεν τον φτάνει = the one that jumps alone cannot be reached by anyone = being the best in a competition without competitors
Την έκανε με ελαφρά πηδηματάκια = he escaped with small jumps = he escaped without anyone noticing it
Ας πηδάμε κι ας γελάμε , για να λεν πως δεν πεινάμε = lets jump and lets laugh, and lets say that we are not hungry = to hide the difficult situation you are in, by making jokes about it

In English to jump
Jump = in slang, to attack someone
Jump = to copulate someone
To be for the high jump = to be punished swiftly and harshly
Jump at the chance = accept an opportunity quickly
Jump for joy = to be extremely happy
Jump the gun = to do something too early, before the correct time
Jump to conclusion = to decide very fast that something is true
Jump ship = to abandon a project if it seems difficult or to be failing
Jump start = a sudden surge of power is given to begin things
Jump through hoops = you have to do a lot of things to get something done
Jump down someone's throat = speak angry of strongly criticize someone
Get a Jump on = you start a project or an adventure early to have an advantage
Jump in = Quickly enter an activity that is already in progress

The jump is a gesture contained in the universal language of the human body literally and metaphorically. NIAGA DNA underlines the multiplicity of meanings through one abelian action: the jump.

1- K&A bring the example of the language they share: French, English & Greek.

A JUMPING STATE(MENT) from NIAGA DNA to AND AGAIN

NIAGA DNA or if you read upside down **AND AGAIN** is made by/with/for the city.

A taste of our previous work, to root NIAGA DNA in the future.
In all our projects one of the layers that comes back again and again, is a singular idea of the future: later is a field to fill, a field to feel. AGAIN AND again, we refer to the future and its vital organs: imagination, memory and transformation. How does future and its 3 word-interference sculpts NIAGA DNA?

In **"Antigone"**, we dive into the question of exile, through an open-microphone performance. A sound open-space for the audience to give voice to future ex-îles, ex-il, ex-elles, ex-ailes. Where, When, Who, What or why to go?
In 8102 **"APOCALYPSE MON AMOUR"** injects a virus into the language. We challenged the possibility of a blank page - a new system for notation - through an ode to the letter. In this immersive performance, we use the tools of theatre, cinema, circular sound system and web-design to invade the public with an utopian-dystopian apocalyptic perfume of 8102. With **"(G)LOVES FOR (G)ANTS"**, a neo ritual of sounds and images of a future society (2111), the audience is immersed into a society of 26 (G)loves, the object that controls and protects. In **"Minus 9"** - a performance for a single audience- the future is everywhere: we intrude the ear and its micro-macro sound installation. When the inner bones are drummed by micro gestures of the pink the concert is an alliance of touch & hearing. The audience becomes the instrument and the only listener.
With **"THE FLECHE"** we push the pre-existing radicality of our projects further, to make the experience explosive. And if the future was a flèche (an arrow) thought the flesh to make the pollens seed? The future fleche, a 45 minutes long hug, is an ongoing micro-movement dance/theater piece: a monochrome of multiplicities. Form/from the mother, to the child, to the lover, to the cat, archetypes derive, melt and transcend.
In **"THE HUG"** - a mediation project- we embrace a transversal gesture, to open the door of perceptions. Thought this magnetic experience, of letting two bodies dissolve their skin borders, we transfer a relay on stage, on st-age / on the streets of age (in collaboration with elderly people of Leiden/NL).

For PQ 2019 we build a tailor-made project that contains all patterns in one: NIAGA DNA for the Industrial Plaza of Prague. AND AGAIN we let the sediment of our previous lives overlap in an exploding cocktail: the taste of the open microphone, the fascination for systems of notation, the transversal gestures, the silent but present sounds, the radicality of long duration performances, the multiplicity that can be contained in one and at last the fascination for the human body as la place du village, a meeting point, a node of connections.

La place du village: from the human body to the body of the city
In all villages, there is a place that lives and vibrates like a heartbeat. To take part in the collective effort of constructing the future, we invade the centre of connections in the urban space: the city's square. La place du village, is the place of I'm-possible. We are possible. It is a meeting place for thoughts, declarations, actions and strikes, an area deeply engraved into the individual, the cultural as well as the political structure of life of human beings. With 6,5 days, we challenge the temporal layers that are carried in the intestates of the paving stones. We create a compressed capsule of time & space, exposing the structures of everyday life and blurring the borders between day/night, between work/life/art. We form a counterpoint in the set way to handle time & duration. We consistently build this impossible poetic/politic project that needs a collective effort to reach 1 111 111 jumps. To deform, to touch, to transform, to make aware. **To bring a joyfull message**.

Impossible? I'm-possible.
Poets and politicians do not know this wor(l)d. Inspired by the immense power of an marathon act, we encode the fluidity of the human capabilities and the potential of a collective effort into the architecture of the DNA of the city. **NIAGA DNA, an infinite invisible edifice**.

The wor(l)d was built in 7 days.
What if we could do it faster than dog? (in 6.5 days)

- K&A 01001011 & 01000001-

K&A BIO:
B ureaucratic **I** llusive **O** rgan

'We were asked in a specialized construction store in Brooklyn, **are you constructors?**
In a way **we are**.
By diving into raw and defined material and extracting the essence we build the multiplicity of layers/ images/ vibrations and thoughts that oscillate around each single project. Our work is a collection of edifices.' K&A

K&A form a dazzling duo based in Geneva(CH). Mixing their different backgrounds and their complex cultural roots they spread **poetical & political concepts**. Their mobile studio and stage fluctuates between variable combinations of latitudes and longitudes. Urban & rural territories, in which borders are alive, appearing and disappearing, magnetize their artistic practise. K&A create the tools to blurry the distance in between, **to make the void full**.

K: I am supposed to be a 'question mark', BUT & A: I am supposed to be a musician, BUT
A / K has a background in music / theatre; she is trained as percussionist / visual artist.
Last years she focuses on performative arts from a hybrid perspective, bringing the two fields together in a star collision, as an invitation for people to connect.

Within K&A the single signature is killed. What stays is the space in between, a space build through hours of training, drawing, glitching, performing, trusting and diving together into unknown territories. By de-sponging & de-stealing each other K&A extract the matiére premiére that will be distilled again. Out of this continuous distillation wor(l)ds arise to invite/invade the public.

Concepts start simple: at the core.
K&A build projects & concepts that arise out of long periods of research. Torrent books, vagary images, deserting writings, performative actions, grinding sounds, poetical and socio-political contexts come together to create a complex philosophical environment in which the statement of each project is formed. The multiplicity of projects and their thorough statements create the cartography of their work.

Dispersing pollens in virtual and grounded wor(l)d, K&A, realised in 2018 **Aimant** , 9 site-specific performances in Arnhem (NL) tracing the nexus of socio-political borders around the John Frost Bridge, the online video-performance **DEAD HOURS**, a poetical/political cartography of the night hours of two cities while building a 'virtual bridge' between them (Madrid ES & Geneva CH) for 8th OPAF, a **WHITE NIGHT RELIGION**, an 11 hour marathon baptizing performance in ArtLab (Athens, GR), a cycle of land-art installations at Terschelling (NL) to **WAIT THE WHITE WEIGHT W** that explores the contractions and expansions of a white line into a rural environment. In La Fonderie Usine Kugler (Geneva, CH) they presented **ANTI-GONE** a dive into ex-île, ex-eye, ex-I, ex-elles, ex-ailes.
K&A share a **risky addiction to not(e)books**, in 2018 they initiated **8102**, a rhizomatic notebook expansion to think about the year 8102. In the same year their notebooks where part the collective exhibition **Carnet** at La Halle Nord (Geneva, CH).

K&A has a fascination for marathon performances and an inclination towards mind challenging complex multi-layered concepts.
In 2019 they realise **APOCALYPSE MON AMOUR** at Focus (Arnhem, NL) a live composition of a film: an immersive and interactive performance as an ode/death sentence to the letters. They glove the hands with **(G)loves for (G)ants**, a neo ritual to immerse you into the sounds and images of the future society, presented at Sitting Shotgun (NYC, US) and upcoming shows at the Museum of Arnhem, curated by Mirjam Westen, Archipel (CH), AMOQA (GR). In May K&A will be realizing **THE HUG** a two weeks project hosted and co-produced by Theater de Generator (Leiden, NL) and premiere the performance **THE FLECHE** in the same theater. In June **NIAGA DNA**, a jumping choreography for la place du village, curated by D Chase Angier and Serge von Arx, will be present at **PQ** 2019. **Minus 9** a radical 9 minute show for 1 audience will be presented at the Amsterdam Fringe Festival

K&A work for the future since ever, making collisions between people, environments, thoughts. To make them aware...

CORNICHONS

K&A is formed by: **Alexandra Bellon & Karla Isidorou**

Alexandra Bellon (1985, FR/CH)

Is an multi disciplinary artist and performer based in Geneva, Switzerland. Working from out her atelier in l'Usine Kugler, she has been devoted to an artistic practise that disregards the borders of the disciplines, letting the projects develop within the medium that strengthens the dialogue with the one that sees/listens/reads/experiences. A strive for sharing and connecting, is an ever returning aspect in her work, as a key to make the people aware.
After completing her advanced studies at Créteil (FR), she obtained a Bachelor's degree in percussion and two Master's degrees at the HEM in Geneva (CH) : Master of general pedagogy (2013) and Master of music interpretation (2015). Between 2003 and 2015, Alexandra Bellon participated as a percussionist at symphonic orchestras:
l'Orchestre de la Suisse Romande (CH), Verbier Festival Orchestra (CH), Liège symphonic orchestra (BE), l'Orchestre National de Lorraine (FR).
During this period she expanded her personal research on trance and repetitive music, searching the ancient limits of her resonating body. Expanding in the field of dance, fine art and theater Alexandra Bellon has been invited to collaborate with artists like: Young Soon Cho Jacquet (KR/CH) who invited her as a dancer and creator for Suggunga, Jens Van Daele Burning Bridges (NL), an interdisciplinary dance company based in the Netherlands, with which she realised five theater/dance productions. This year Alexandra Bellon collaborated with Michèle Pralong during la Bâtie Festival (Geneva, CH) for the piece (elle s'assit.) composing and playing a long one note score creating a drone music on a tam. She was part of the theater collective la Distillerie together with Emilie Blazer and Yann Verburgh creating A(E)NTRE, an pluridisciplinary children project for Am stram gram theater (Geneva, CH).
Next to her collaboration with various artist, Alexandra Bellon, also strives to support and communicate the artistic ideas of other artists, through her work for Radio Vostok,as a cultural column writer.
"Within my practise, division of territories, seems to be impossible. Like approaching the human body: it's anatomy is strongly interdependent and interlinked, by cutting it up in single pieces, you kill the rhythm of it's heart."

Alexandra Bellon has an artistic practise that moves at the crossroads of established genres. She was invited by 'IF', to create a performance with a card blanche. Attracted by the concept of duration, magneted by the body and it's unknown territories, Alexandra Bellon developed together with Benoit Renaudin, HORDE, a 10 hours musical – theatrical performance, that premiered in "festival de la Cité" (Lausanne, CH) in July 2017, and was reprised in Lieu unique in Nantes, December 2018. During the last years she has been developing **hybrids concepts** , such as BLANC with illustrator Malizia Moulin, *INFERNO SAFARI* with dancer Lucie Eidenbenz ("Open Kugler festival" Geneva (CH), november 2017) and Dehors est un jour fragile (a 52 min experimental movie) with filmaker Giuseppe Greco (CH) and dancer Audrey Bergeron (CAN). Next to the short term collaboration, Alexandra Bellon has been building and participating in long term collectives, mixing a variety of disciplines:

Ensemble Batida : Alexandra Bellon, Anne Briset, Jeanne Larrouturou, Raphaël Krajka, Viva Sanchez
(Bourse Leenaards 2018, Prix Orpheus 2011, Prix Jean François Chaponnière 2013, Lauréat of Nicati 2013).
L'Ensemble Batida is a swiss five players band of two pianos and tree percussions. The universe they build, project after project, combines the acoustic beauty of percussive instruments with the broad sound spectrum of electronic music. During 2018, Batida was invited to present their projects at festivals such as: Les Athénéennes (Genève CH), La Cité (Lausanne CH), Jomba (Durban AF), Re Musik Festival (Saint Petersburg RU)

Parasite sans s : Alexandra Bellon, Anna Benzakoun, Marie Mercier
The swiss band of the past, the present and the ultra-future. For the past 3 years, the group has been experimenting with new forms of improvised concerts, with a first cycle of ciné-concerts: "Parasite invites", during which they improvise on custom-made films. They played at l'Abri, Spoutnik, BIG Festival, La Fonderie Kugler (Geneva, CH), and more.

K&A : Alexandra Bellon & Karla Isidorou
A. is working now here – no where, with the artist K. (NL/GR), breaking the individual signature in mega mix everlasting performances and installations (in "Art Lab" Athens, "Online performance art festival" Geneva/Madrid, "La Fonderie Kugler" Geneva). Theduet is selected with the collective jumping choreography for la place du village NIAGA DNA, in the PQ 2019, Prague Quadrennial.

Alexandra Bellon is supposed to be a musician, BUT…

Karla Isidorou (1993, NL/GR)

is a visual artist creating performative constellations in which different disciplines merge together to create an open meeting space between performer and public.

Magneted by the engraved rituals of the body, the versatile structures of our bones and muscles, Karla Isidorou, was trained as a performer in a physical theater environment developing a special way to extract traditional techniques from the past creating the diving tools of the future.
Developing in the same period her physical presence and deep concentration through an intense marathon swimming training. Since then she has been attracted to the concept of endurance, and repetitive waterproof gestures. Sisyphean tasks engraved again and again, deeply into her DNA.

Karla Isidorou followed Theater Studies at the University of Amsterdam, focussing on the shared experience of catharsis between performer and audience. Continuing her studies in a more practical field, Karla Isidorou explored the possibilities of performative photography within a one year photography program (UCK, Utrecht), tutored among others by Ienke Kastelijn. She continued her studies in the field of theatre (ArtEZ, Arnhem) focussing on the scenographic dimensions of the moving body. Karla Isidorou followed to research the limits of the body, it's sculpurality as well as it's relational aesthetics by creating performative constellations, in which the public is invited to participate. At the Base for Experiment Art and Research (ArtEZ, Arnhem) Isidorou studied visual arts and performance under the tutorship of Alicia Framis, developing further a collective practise, reaching out to the public to let them become part of an immersive experience. Since then, she works mainly collaborative. Intrigued by the rhizomatic collisions that arise when borders meet each other, Karla Isidorou lets in her work different disciplines as well as different artist meet, play, jungle each other to trigger the senses of the audience.

Karla Isidorou is co-founder of K&A a duet formed with Alexandra Bellon, based in Switzerland. Together they expand through the physical and mental borders to create concepts and works that challenge the spectator. During 2018 they realize numerous projects within the Netherlands, Greece and Geneva. Together they build NIAGA DNA (part of PQ 2019) a jumping collective choreography for la place du village. That will invite the viewers to become and the scenography, and the performers, and the future. In the past she has been invited to show her work *No* at CHAOS AND CONFLICT/ Studium Generale (Arnhem, NL) *The cycle*, a poetical political performance addressing the everyday action of dressing and undressing at het Nieuwe Instituut (Amsterdam, NL) and to bring the endurance performance *The sound of chidding scorn* at the International Festival of Theater Making (Athens, GR).

In these last years as an artist she collaborated with Jens van Daele's Burning Bridges (NL), as part of the collective and toured with the show *NIGHTWITCHES I: JEANNE* .She participated at the cinematographic spatial design research with Manifesto Poetico. And was invited as a performer to co-create *BORDER ART* with Giorgos Bakalos (Performance Biennale, Thessaloniki, GR). During the last year she performed for Alicia Framis, in the work *IS MY BODY PUBLIC?* (Madrid, SP), and will perform again in the reprise of this performance during Art Weekend Amsterdam 2018.

In 2019 in collaboration with Merle Schiebergen, she is realizing the COMMON SEATING, a performative contastallation of benches made out of human bodies that intrude the urban landscape , they will be hosted at International Fetival of Theater Making (Athens, GR) and at ArTEZ (Arnhem, NL).
Researching the notions of borders, in collaborative settings as well as within the work itself Isidorou creates open spaces, to open the door of vulnerability and openness, a first step towards awareness.

Karla Isidorou is supposed to be a question mark, BUT…

Team for NIAGA DNA

NIAGA DNA is conceived and performed by K&A, to realize this project K&A collaborates with the following team:

Clever Net Systems (CH) is an IT company based in Geneva, expertise in web & software development. Before creating Clever Net Systems, Antoine Hordez and Jérôme Steunenberg both worked in IT engineering and web solutions consulting firms as consultants and freelancers. In 2013, they decided to launch their own business: Clever Net Systems, an IT company specialized in delivering cutting-edge Open Source infrastructure technologies to customers in the Swiss Romande area.
Since then, Clever Net Systems provides software and data intelligence solutions to customers of all sizes. The company employs experts working on analysis activities, development, user experience and design. Specialized in agile methodology, Clever Net Systems develops customized solutions that allow the digitization of processes: high value added business apps, e-commerce, websites, mobile solutions, CRM, etc.
The company offers robust and secure infrastructure solutions based on Open Source technologies in the following areas : Linux, virtualization, public and private Cloud , high availability/performance, DevOps, software defined storage, databases and monitoring.
With an extended experience in data intelligence: anonymization, correlation and aggregation of technical and business data, dashboards, reporting and analysis.
Clever Net Systems, offers solutions that are customized and fully adapted to the proclaiming needs. The consultants of Clever Net Systems are LPIC, RHCSA and RHCE certified .
Antoine Hordez (FR) is a computer engineer, founder of "Clever Net Systems", a company that provides expert services in software engineering, infrastructure design and data intelligence. He is invited as a technical expert representing Clever Net Systems to develop the system and application on which the interactive performance of NIAGA DNA is based on. During the performance he is part of the team as a technical engineer, ensuring the smooth development of the performance on all technical sites.
Mathilde Wingering (FR) is an independent graphic designer who lives and works in Lyon. In her creations, she navigates between visual archetypes and contemporary codes, collaborating on numerous artistic projects. She has been invited to develop the visuals and graphics for the application of NIAGA DNA.

For the realisation of NIAGA DNA in Prague during PQ2019, K&A collaborate with:

Katerina Panagiotopoulou (GR) is an artist/educator specialized in development of social, educational and mediation projects that focus on collaboration and collectivity. She has been invited as a performer/mediator to participate at the performance as a mediator between the public, the performers and the application.

Freek van Zonsbeek (NL) is an theatermaker/performer and teacher graduated at ArtEZ(NL). In his work his main focus is the relation between the performer and the audience. In his work he searches for the interaction between physical movement and philosophical thoughts. He has been invited as a performer/mediator for NIAGA DNA to search for an interactive connection between the performance, the audience and the application.

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AND AGAIN

K&A